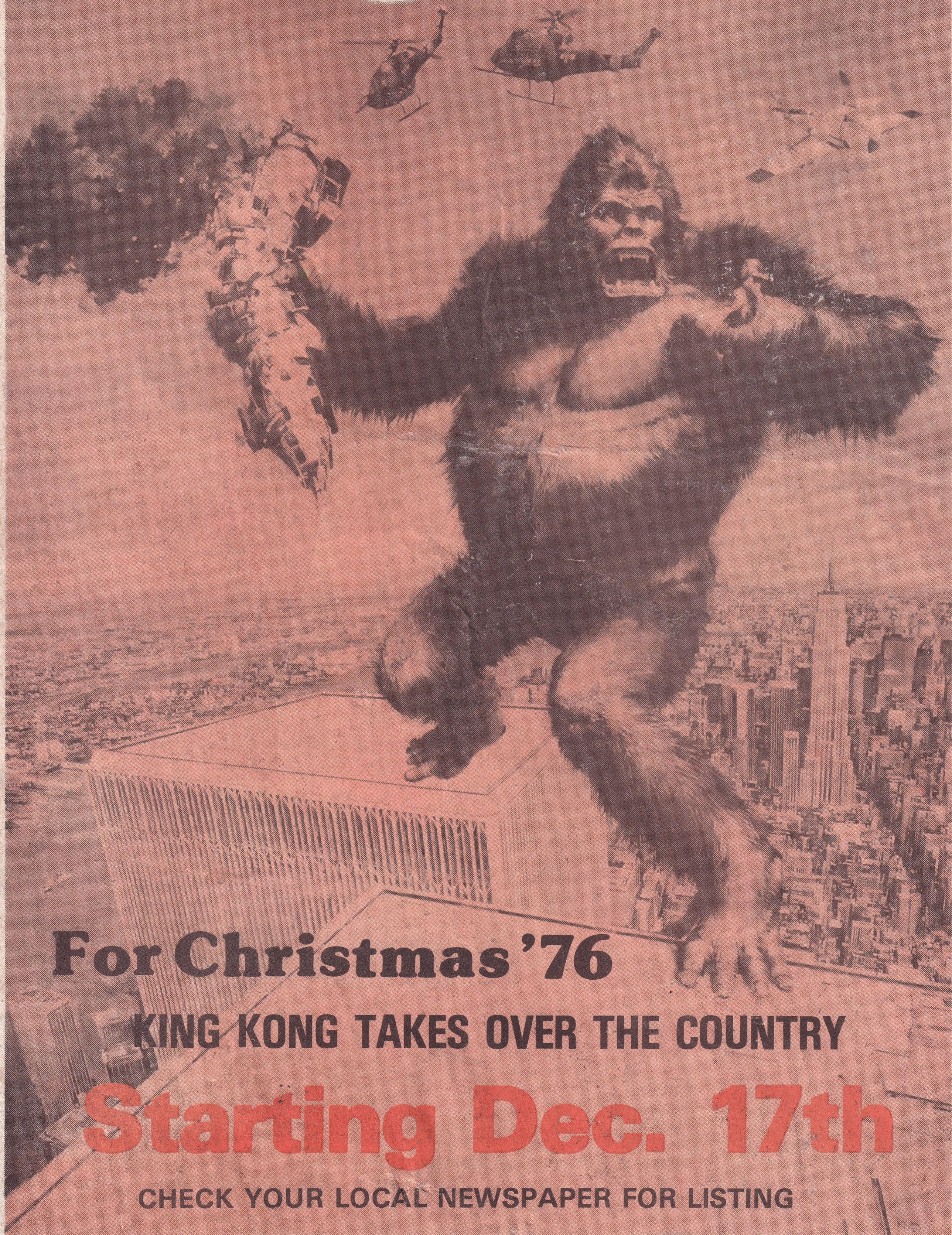


King Kong



For Christmas '76

KING KONG TAKES OVER THE COUNTRY

Starting Dec. 17th

CHECK YOUR LOCAL NEWSPAPER FOR LISTING



**HERE
COMES
KING KONG**

The Creation of King Kong

**"From thy full-moon wedding
with the creature who touches heaven,
lady, God preserve thee."**

**The story of a love affair
between a blonde beauty
and the great ape!**

Dino De Laurentiis' epic contemporary version of "King Kong," the multi-million dollar production that has stirred more excitement than any motion picture in recent history.

From the start De Laurentiis wanted this production to become the biggest in size and scope that Hollywood has seen in years. To direct "King Kong" he chose John Guillermin, whose most recent film was the enormously popular "The Towering Inferno." To do the screenplay he selected Lorenzo Semple Jr., who co-authored De Laurentiis' hit, "Three Days of the Condor." The music score is composed and conducted by John Barry of "Born Free" fame.

Jeff Bridges, the two-time Academy Award nominee, was picked to play the zoologist who engages Kong in a contest for the lovely woman found adrift in the Pacific Ocean. Charles Grodin, who had just finished a season on Broadway in the smash hit comedy, "Same Time, Next Year," was named to play Wilson.

Young newcomer Jessica Lange, a popular New York and Paris fashion model, was signed for the role of Dwan, one of the most coveted women's roles in years. In other major roles are John Randolph, Rene Auberjonois, Julius Harris, Jack O'Halloran, Dennis Fimple and Ed Lauter.

The brilliant creators of the 40-foot mechanical Kong, along with the 200 carefully selected experts in all phases of movie production who made up the film's staff, employed every new technique along with the best of the old ones, to make every frame of "King Kong" realistic and entertaining and assuring it to be a classic textbook on cinematography.

From Europe and the United States, De Laurentiis gathered the best craftsmen to make totally believable Kong's supreme adventure that ends spectacularly on the Twin Towers of the World Trade Centre in New York City.

Richard H. Kline, known for his exquisite camera work on "Camelot," was named director of photography. From Italy came men with whom De Laurentiis was closely associated when he was the top movie producer there: Mario Chiari, who with the Academy Award-winner Dale Hennesy, were production designers. Jack Grossberg was in charge of production. Ralph E. Winters, A.C.E. was film director.

The executive producers of "King Kong" are Federico De Laurentiis and Christian Ferry.

Traveling half-way around the world throughout the production, "King Kong" needed enormous technical and logistical support, receiving it from dedicated production managers and two camera units shooting simultaneously on land and sea; eight cameramen working concurrently in the various locations and full staffs in Hawaii and New York.

In its vastness, not only did the film spread over seven sound stages, including the biggest one existing in Hollywood, but across the Pacific ocean to Kauai, the loveliest and most remote island in the Hawaiian chain and on to New York City. The climatic filming of Kong's last farewell to his beloved Dwan drew New Yorkers to the World Trade Center to witness the filming.

Not to be outdone, thousands of Los Angeles residents turned out on a Hollywood backlot for the presentation of Kong to the public after he had been brought in captivity from Skull Island.

Nothing was haphazard about the production of "King Kong." Hundreds of intricate illustrations, called story boards, were drawn in the art department so that every scene was minutely designed and familiar to those who would make what promises to be one of the most epic motion pictures in history.



★★★★★
FINAL

★★ News Daily ★★

Weather:
Stormy and destructive
then clearing.

Volume 1, No. LXXVI

New York, N.Y.

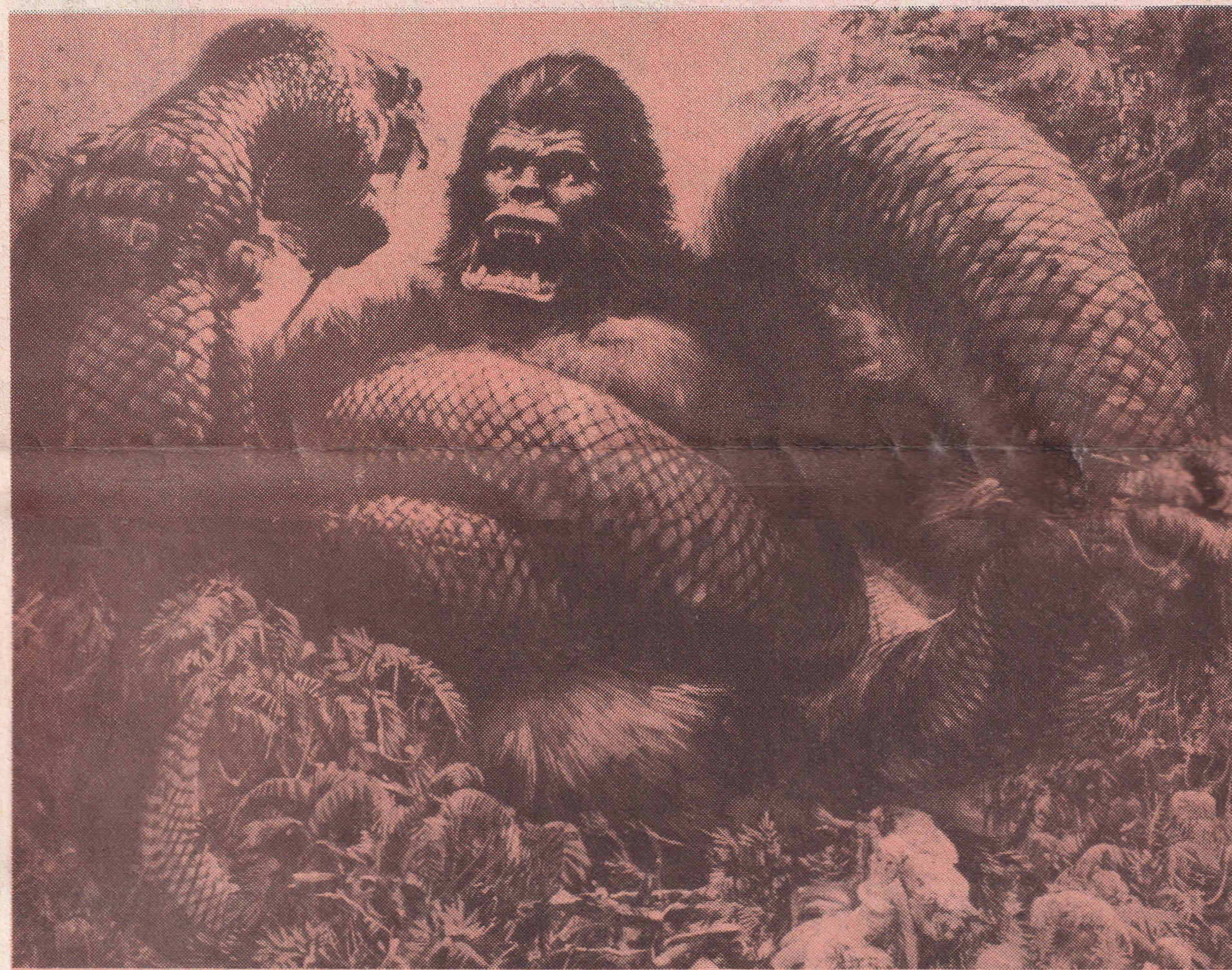
Limited Edition

KING KONG HAS FALLEN!

THOUSANDS WITNESS END OF GORILLA



King Kong investigates with curiosity and delight Jessica Lange, the young blonde woman he has swept up in his massive hand after she has been offered to him as a sacrifice by the natives of a jungle island...



The celebrated artwork for the multi-million dollar Dino De Laurentiis production of "King Kong" shows the mighty Kong struggling with the huge serpent...



Jessica Lange, as Dwan, wonders what the fates have in store for her as she's held in King Kong's massive hand...

The 30,000 persons who took up every inch of cement in the plaza of the World Trade Center in June proved that New Yorkers are still ape over King Kong.

NEW YORK (APE) — Answering an advertisement in the daily newspapers to come see the filming of Dino De Laurentiis' contemporary version of "King Kong", a Paramount release, they arrived in droves by bus, car, subway and on foot, lining before the start of shooting, waiting to see one of the most memorable death scenes in movie history.

Only 5,000 New Yorkers were needed, but six times that number showed up to be in the background for Dwan's (Jessica Lange) emotional farewell to her ardent, hairy pursuer. In size and numbers it was the biggest night of movie-making for New York.

In that one memorable night, those New Yorkers performed beautifully for Guillermin, a sea of humanity swirling around the stricken monster and this incredible moment was captured by the director who had three cameras panning the plaza.

The enthusiasm of the crowd at being in "King Kong" (Screenplay by Lorenzo Semple, Jr.) was not diminished by the fact that the 40-foot mechanical monster was taking a brief vacation in Hollywood while his cousin, a 40-foot model, was used for the death scenes in New York. Alive or dead, Kong is Kong, whether moving or prone on the cement, and the more exuberant souvenir hunters in the crowd made off with patches of Kong's fur plus an eye before the shooting ended at the Trade Center.

Kong was brought to New York in ten separate pieces stored in three vans that traveled more than 900 miles a day to get him to the Big Apple on time for his swan song off the 107-storey high Trade Center.

Not everyone in the city was pleased by Kong's new location. Fans of having Kong back at the Empire State Building protested his transfer by dressing up in ape suits and took to the observation deck carrying signs denouncing the monster's disloyalty to the older building.

It took 2,000 pounds of horse tails from Argentina to get Kong properly covered. Ten people in Hollywood working for 72 hours each managed to sew 1,500 panels of horses' hair into 300 yards of netting that wrapped around Kong's massive styrofoam frame. The hair on Kong's chest and chin had to be punched into place, each strand individually by hand.

When Kong was put together in New York, his principal caretaker, Michael Dino, who was in charge of the fur-making, climbed up on his chest to replace patches that had

fallen off in the transcontinental shipment. Anyone connected with Kong, especially one who could walk all over his chest, became an instant celebrity to New Yorkers, and Dino in one afternoon signed 150 autographs.

An idea of the scope of the "King Kong" caper in New York, beyond the height of the monster and the size of the nightly crowds, were the number of workers and equipment moved across the country in preparation for the New York location shooting.

It cost more than \$1 million for the New York filming. A 30-member cast and crew was brought in from Los Angeles, as were army jeeps, command cars and ambulances. Hired in New York were 425 extras, many National Guard reservists and Army, Navy and Marine recruiters to be used in the scene where Kong is trapped by a military force on the roof of the Trade Center.

But not every contingency could be foreseen. When the date of the company's arrival in the city had to be changed, some military units, which were to be employed, backed out. In a matter of hours the expert production team put together its own company of soldiers out of civilian extras and students from a local military school.

Also employed for scenes at the Trade Center were 60 of New York's finest policemen and 30 firemen.

The actors and production team arrived quietly enough early in June. They expected some attention to their arrival, but not what overwhelmed them at the Trade Center.

Responding to the newspaper advertisements, about 5,000 people did show up the first night. But with them came scores of newspaper reporters, television cameras and magazine writers. Kong stretched out on the plaza became the most photographed scene in New York for the next 24 hours, which induced the tremendous horde to show up the second night.

None felt cheated by the spectacle unfurling before them. A beautiful young woman in a stunning silver gown sobbing out her grief over the death of her friend; her lover, a romantic Princeton anthropologist fighting his way through the mob to get to her; the stricken Kong, blood seeping from his wounds; the thousands of exploding flashbulbs; the guards holding back the crowd, and the impatient reporters trying to get the biggest story in New York.

Standing in an unenviable position between Kong and the crowd was Jessica Lange.

She was at first startled by the wall of faces pressing down on her and wondered briefly what would happen if the line of police protection crumbled. But she soon realized the crowd was not hostile and she heard friendly voices complimenting her beauty and courage.

Miraculously, considering the size of the crowd, there was no physical damage to the Trade Center, its plaza or the neighboring streets. But the night's activity left cast and crew very hungry and the catering bill for the New York filming came to \$27,000.

The Trade Center was not the only location for the company in New York. The cameras and cast were taken to a pleasant residential street in Queens just over from the 59th Street Bridge, which with skillful lighting and the cooperation of the residents in the block became a street terrorized by the approaching Kong, cars and homes abandoned by fleeing owners, leaving alone in the street Jeff Bridges and Jessica Lange, frantically going among the cars to find one with a key in the ignition.

Also in Queens, a park near the East River, the Queensborough Bridge and an elevated subway station figured in key scenes of Jeff and Jessica fleeing Kong, crossing the bridge on a motorcycle and climbing down a ladder to get away from the monster.

In Manhattan, the chase continued off Wall Street in Hanover Square where Jeff and Jessica took shelter in a restaurant, only to have Kong's massive hand come in through the door in search of his lost love.

While the first unit worked with Kong and the principal actors, a second unit did location shooting along Fifth Avenue, in Central Park and on the steps of the famous St. Patrick's Cathedral to get crowd reaction to Kong's passage on his way to the Trade Center.

Few had a better spectator seat than the "King Kong" production. The offices looked down directly on the river.

When the production closed down in New York, King Kong was the reigning champion. His story was headlined not only in the Big Apple but across North America. He had made prime time news shows on the three major networks. He had been photographed from every conceivable angle by amateurs and professionals. He had been pawed and petted by a thousands hands. He remained an endearing symbol of the greatest city in the United States.

And to the magic of motion pictures.



Guards stand watch over the fallen body of Kong after his fatal plunge from the top of New York's Trade Centre Towers...